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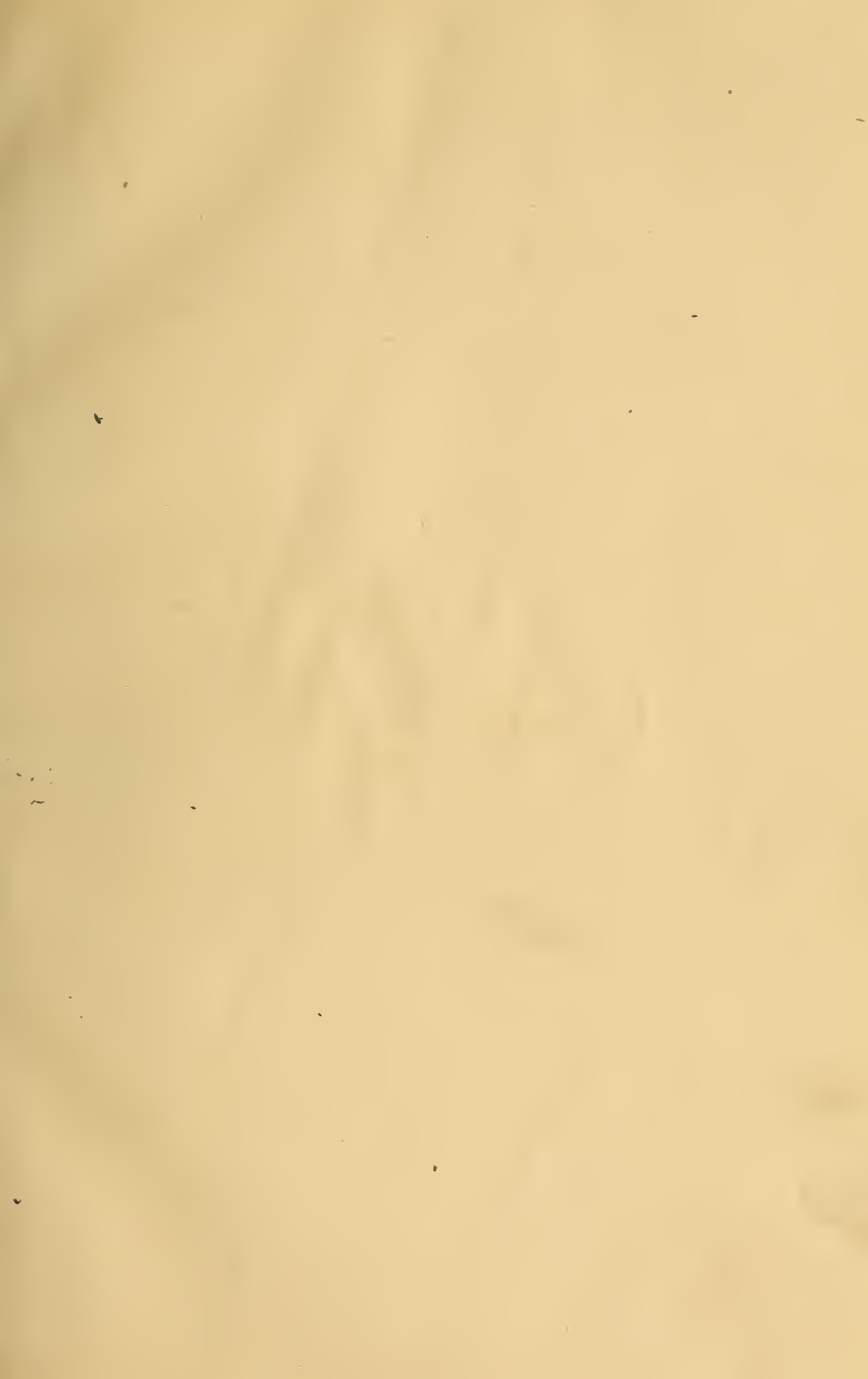
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FIRST LESSONS

—IN—

TAKIGRAFY,

A SYSTEM OF BRIEF AND RAPID WRITING

FOR USE IN

PUBLIC SCHOOLS AND PRIVATE CLASSES.

IN TWO PARTS:

PART 1—ILLUSTRATES THE USE OF THE SIMPLE LETTERS IN SHORT WORDS.

PART 2—ILLUSTRATES THE USE OF THE COMPOUND LETTERS IN SHORT WORDS.

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ARRANGED AND PUBLISHED

BY

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D. KIMBALL,

37 PARK ROW, NEW YORK.

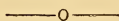
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INTRODUCTION.



The design of this little book is to facilitate the work of those teachers who wish to introduce the study of TAKIGRAFY to their pupils, by furnishing a series of easy lessons in short words adapted to the capacity of even the youngest scholars.

However true the prevalent idea, that "shorthand" is a difficult study unsuited to children, is, when applied to the old and crude systems, which were designed mainly for, and have been found to be applicable only to reporting purposes, it does not hold good as to TAKIGRAFY; for this is a more fully perfected system of writing, the Simple Style of which is intended for general use, and has the simplest possible construction. That it is an entirely practicable study for public school scholars of six years of age upward has been fully demonstrated; and when we consider that it may be used every day by persons following all kinds of pursuits where writing is required, and enable them to write the same matter from four to five times as rapidly as they could in longhand, with greater ease, and furnish a more legible manuscript, its value as a practical branch of common school education cannot be overestimated.

It is also believed that a thorough understanding of the applied principles of pronunciation commenced in this work, will lay the foundation of a correct pronunciation of words; and that the general introduction of this Art in the common schools throughout the country, and the practice it would bring of seeing constantly before them the sounds in the words to be pronounced, as well as using, in writing, signs representing the sounds in the words, would make the pupils correct in pronunciation from force of habit—an accomplishment that can now be attained only by special courses of study, because the sounds in words are imperfectly represented or not represented at all, by the letters ordinarily employed in spelling them.

The plan followed is based upon the idea that a child prefers to learn from *imitation*, as it has already learned to talk, and will learn much more easily and rapidly in that manner, leaving to maturer years the process of reasoning out and applying rules.

If this theory is correct it is obviously important that the child should have from the first correct forms for the simple words it is to learn, practice upon and use. In this way there will be no misunderstanding of rules, no experimenting with different forms in cases where a word may be written in more than one way, and no choosing and memorizing of incorrect forms, which must be sooner or later unlearned and the correct form substituted—a more than double task—but the strong, first impression received by the child, being correct, need never be disturbed.

No course of instruction has been marked out to be invariably followed, as scarcely any two persons need, or can follow out to advantage precisely the same method. What will appear perfectly plain and clear at first glance to one person, will need to be minutely explained and elaborated by many illustrations to make it equally clear to another. The different methods of instruction, adapted to the different pupils, are left to the judgment of the intelligent teacher, who will readily determine by a study of the peculiar mental characteristics of the pupil, what course of study and instruction will produce the best results in each case,

The following hints, however, may be found useful :

Short lessons should be given until the pupil becomes accustomed to the study.

The sounds of the letters in the alphabet should be given to, and repeated by the pupil until familiar, and each word should be carefully and repeatedly analyzed by spelling (pronouncing) it slowly, so as to separate its elements—until the different sounds are clearly understood, and can be given by the pupil.

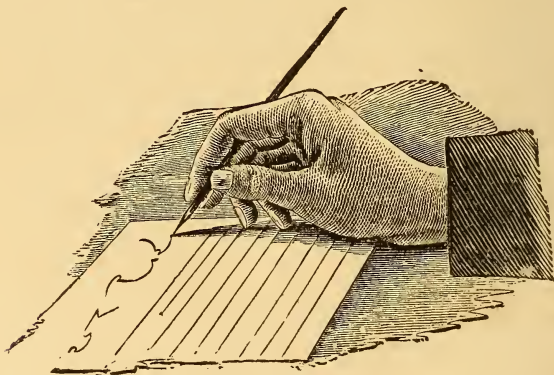
All the joinings of the letters should be fully explained as they come up in the lessons, and the correct forms for the words should be written by the pupil until they are thoroughly fixed in his mind, and until they can be written with accuracy, ease and rapidity.

The reading is also important. Interest in the study may be increased by requiring pupils to read their own writing and that of others, in addition to the printed lessons in the book : and they should be encouraged to put to a practical use the words they have learned by joining them together into short sentences, and as they further advance in the study, by writing short letters to each other and to their teacher in TAKIGRAFY, and thus gain expertness in its use. Still older, or more advanced pupils, should write a few minutes every day from dictation, and always at their highest rate of speed, and then be required to read what they have written.


The simplicity and naturalness of the system, as well as its fitness to accomplish the end sought, should be impressed upon the mind of the pupil, until he fully understands and appreciates the harmony that exists between the spoken and written language, and the practical value to him of the study and use of the Art. He should be counselled to make it his only means of writing upon all possible occasions.

In order that the practice may be done to the best advantage, it is important that the pupil should have thorough and careful drill in the proper use of his pen ; and the following hints as to the manner of writing, movement, etc., (with the exception of the mere manner of holding the pen) will apply equally to long-hand as to short-hand, and materially aid the pupil in acquiring the easy, graceful motions so essential to smooth and rapid writing.

In writing TAKIGRAFY hold the pen lightly grasped between the first and second fingers, and steadied by the thumb as shown in the cut.*



* Taken by permission from "*Hill's Manual of Social and Business Forms*"
Moses Warren & Co., Publishers, Chicago.

The penholder should point well to the right, and the pen be so held that the two points shall press evenly upon the paper ; that position being best which will admit of making  without changing the position of the pen in the fingers by rolling it.

The entire weight of the arm should rest upon the full muscular part between the elbow and wrist in such a manner as to allow an easy rolling motion, so that the hand may sweep over the full length of a line without raising the arm from the table.

The hand should assume its easiest natural position upon the desk or table, but be raised enough to allow it to move freely over the paper, and be steadied in its motions by resting one or two of the fingers on the paper. The motion of the fingers should be limited to keeping the pen in its proper position on the line, extending them at each end and contracting them in the middle of the line as the hand sweeps through its circular path from one side of the page to the other.

The propelling force used in writing should come entirely from the large strong muscles of the arm above the elbow, and the hand kept under such control by the will as to carry out faithfully the mental design.

In this way a free, smooth, easy and rapid style of writing may be developed, which a person can execute all day without excessive fatigue, and that dreaded scourge of literary men, "steel pen paralysis," be entirely avoided. The advantages of this "muscular movement" in writing far outweigh the little additional practice necessary to reach a satisfactory style of writing, and no great measure of success in this direction need be expected if it is neglected.

The more perfect the familiarity of the pupils with, and complete mastery of the alphabet in a practical manner, the more easily and rapidly will they master the combinations of the letters in words ; and to this end they should have a short daily drill from dictation on the letters until they may be written, vowels and consonants throughout in from fifteen to ten seconds. Some will find no difficulty in writing the alphabet in even less time than ten seconds.

The lessons, as arranged, form an admirable drill for practice ; and they should be dictated to the pupils, and they drill upon them until they can write the more difficult words from 50 to 75, and the easier ones at the rate of 100 to 120 per minute. This can easily be done when the pupils become so familiar with the combinations as to write them without hesitation.

It is not intended that this book shall take the place of the **MANUAL** or **ELEMENTS**. These books should be taken up by the pupils when they are far enough advanced to understand and apply readily the rules governing the use of the signs in the formation of words, and thus become expert in all the details of the Simple Style of **TAKIGRAFY** as applied to the English language. Teachers should have the **MANUAL** and **ELEMENTS** as their constant companions, and be governed by the rules contained therein.

The compiler desires to thank his many fellow teachers and friends for their generous advice and kindly criticisms, which have greatly aided in the preparation of the work both as to the matter contained and the manner of arrangement. He hopes in its finished form it will meet their hearty approval and use ; and aid in some degree to hasten the time when this beautiful and useful Art shall be taught in every school where the English language is spoken.

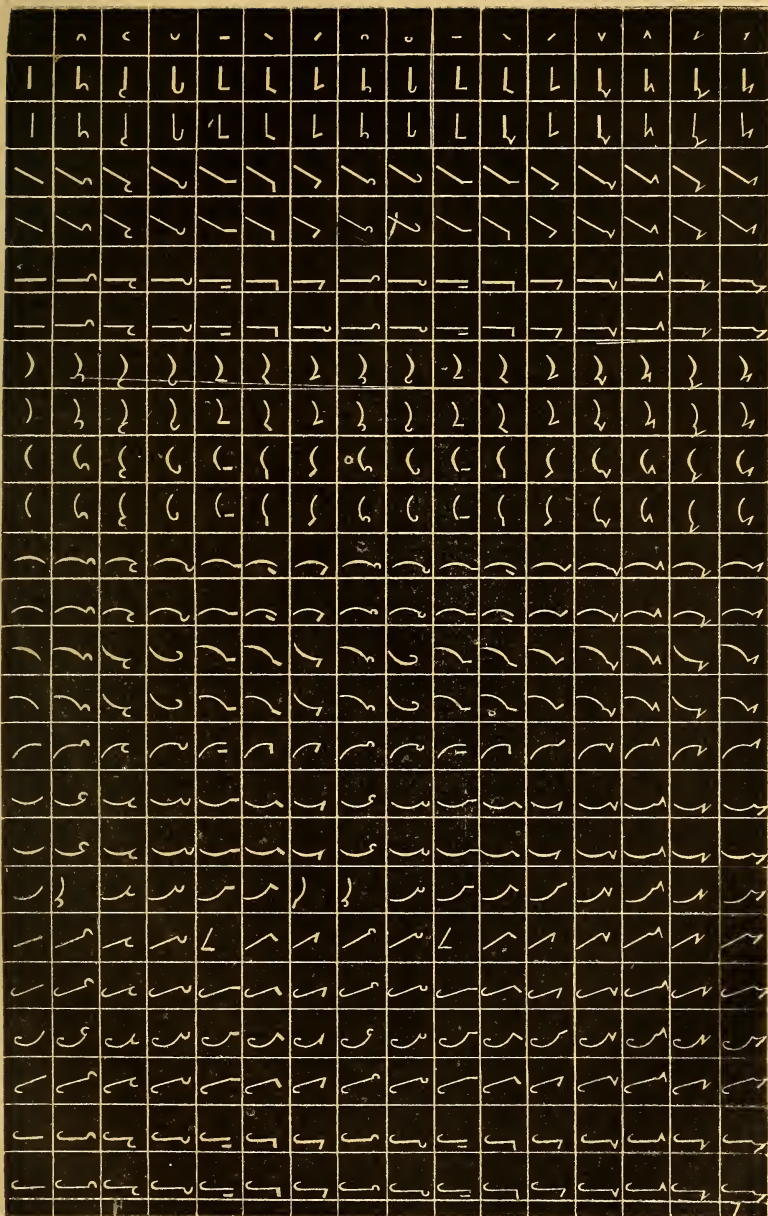
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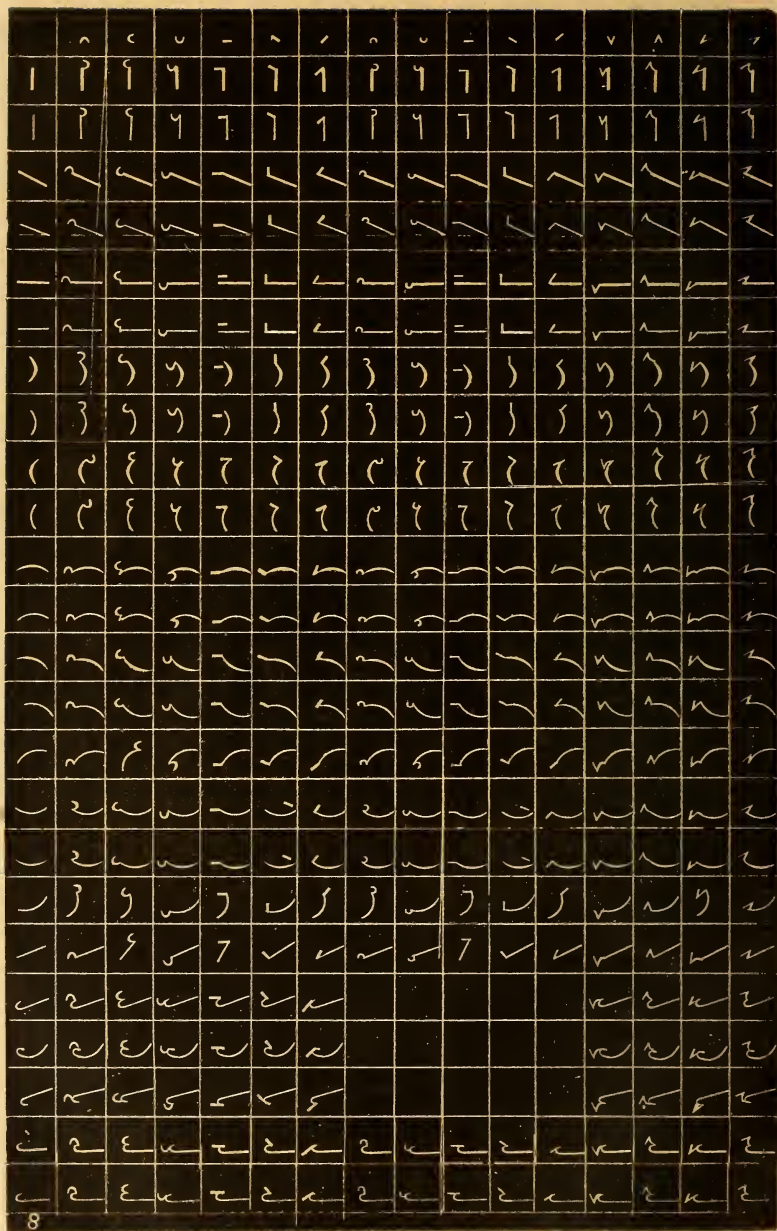
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







SIGN.	NAME.	SOUND.	SIGN.	NAME.	SOUND.
	Be,	b in bay.	\	The,	th in they.
	Pe,	p in pay.	\	Ith,	th in oath.
/	Ga,	g in go.	/	Em,	m in may.
/	Ka,	k in key.	—	En,	n in nay.
—	De,	d in do.	—	Ing,	ng in sing.
—	Te,	t in to.	/	El,	l in lay.
)	Vc,	v in eve.	/	Ra,	r in ray.
)	Ef,	f in if.	/	Wa,	w in we.
(	Zhc,	z in azure.	/	Ya,	y in ye.
(	Ish,	sh in show.	/	Ha,	h in high.
(	Ze,	z in ooze.	—	Ja,	j in jail.
(	Es,	s in so.	—	Cha,	ch in each.









VOCAL SIGNS.

^	E,	e in eve.	^	ĩ,	i in it; y in duty.
^	A,	a in ace.	^	ě,	e in ebb.
^	Ai,	ai in air.	^	ă,	a in ask, at.
^	Ah,	a in are.	—	őő,	oo in foot; u in full.
—	Oo,	o in do.	^	ũ,	ũ in us, fun, but.
^	O,	o in ode.	^	ő,	o in on, or.
^	Au,	au in aught.	^	I,	i in ice.
^	Oi,	oy in boy.	^	Ew,	ew in dew.
^	Ow,	ow in now.			





97.

This image shows a page from a manuscript, likely a historical document or a book of poetry. The text is written in a cursive Arabic script, possibly Maghrebi or Andalusian. The page is organized into a grid of 10 columns and 10 rows. The script is dark and well-preserved. In the top left corner, there is a small circular stamp or seal, which appears to be a library or ownership mark. The overall layout is clean and professional, typical of a well-maintained manuscript.

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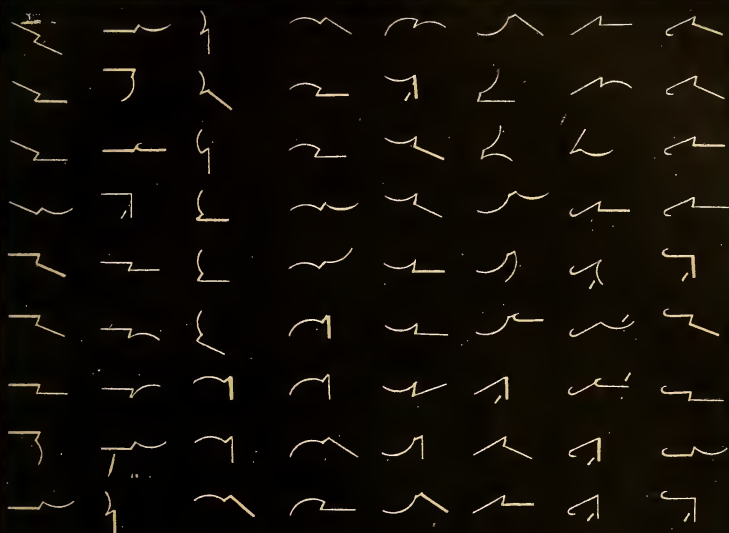
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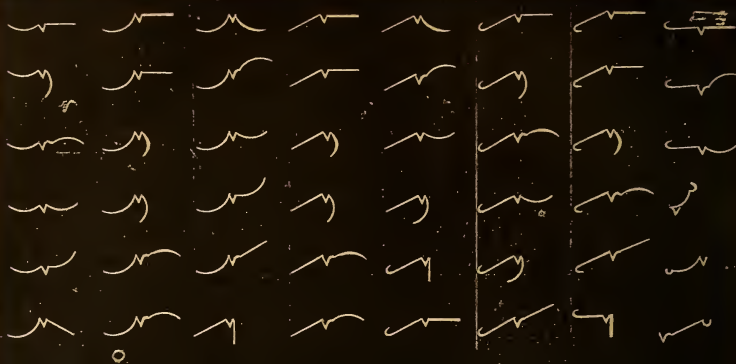
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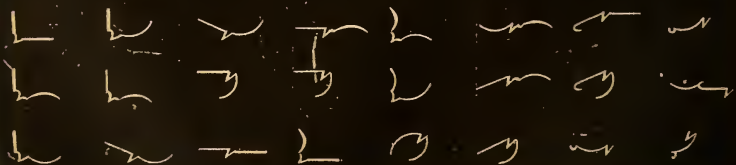




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PART SECOND.

ILLUSTRATING THE USE OF THE COMPOUND LETTERS IN
SHORT WORDS.

TABLE OF COMPOUND SIGNS.

Sign. Name. Sound.

l	Bra	{ br in bring, ber in sober,
l	Pra	{ pr in pray, per in reaper,
\	Gra	{ gr in great, ger in anger,
\	Cra	{ cr in crate, ker in sinker,
—	Dra	{ dr in drink, der in under,
—	Tra	{ tr in try, ter in utter,
)	Ver	ver in over,
)	Fra	{ fr in from, fer in suffer,
/	Zher	sier in osier,
/	Shra	{ shr in shred, sher in usher,
\	Ther	ther in other,
\	Thra	{ thr in threat, ther in anther,
—	Ner	ner in owner,
—	Emz	ms in stems,
—	Ens	{ nce in pence, us in pens,
—	Engs	ngs in hangs,
—	Els	{ ls in else, lls in ells,
—	Ers	{ rse in horse, rs in wars,
—	Wha	wh in when,

Sign. Name. Sound.

l	Bla	{ bl in black, ble in tumbler,
l	Pla	{ pl in play, ple in temple.
\	Gla	{ gl in glee, gle in eagle,
\	Cla	{ cl in clime, cle in uncle,
—	Del	dle in middle,
—	Tel	tle in nettle,
)	Vel	vel in travel,
)	Fla	{ fl in flee, ful in awful,
)	Zhel	sial in ambrosial,
)	Shel	shel in bushel,
—	Nel	nel in kennel,
l	Spe	{ sp in spy, sep in separate,
\	Ske	{ sk in sky, suc in success,
—	Ste	{ st in sty, set in set,
)	Sfe	{ sph in sphere, suf in suffer,
—	Sme	{ sm in small, sum in some,
—	Sne	{ sn in snow, sen in send,
—	Sle	{ sl in slow, sel in self,
—	Swa	sw in sweet,

س. م.

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7.

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8.

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 ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠
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 ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠
 ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

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 ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠
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 ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠
 ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

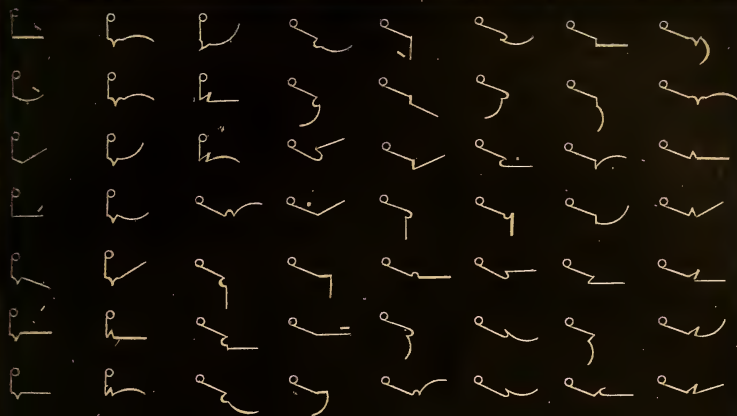
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سو 13.

س	س	س	س	س	س	س	س
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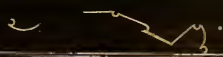
سو 14.

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15.




 n e v , n h u n n v ;
 u =) n l z u n m
 u n n n n e n v .

4 f u n n e n v
 n v , v = u ,
 v z = n f u
 u n n n n h ,
 h n) n m n n n l ;
 u = n v n .

5 = v n n e n v ,
 u , h n , n = !
 h f u n n u n n n
 , n n n n n ,
 u h n n n h) n l ,
 u z u e v = !

6 u n n l } e , v ,
 n n n n n n ;

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